

CD2003--29/30

FACULTY *of* MUSIC



2002–2003

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University of Toronto
Faculty of Music
presents

Wind Ensemble and Concert Band

Denise Grant and Jeffrey Reynolds, conductor
in
"The People's Music"

Saturday, February 8 2003
MacMillan Theatre

WIND ENSEMBLE

Denise Grant, Conductor

Karel Husa
(b. 1921)

Smetana Fanfare
David Moulton, conductor

Aram Khachaturian
(1903-1978)

Armenian Dances
I Allegro Moderato
II Allegro

Gordon Jacob
(1895-1984)

Old Wine in New Bottles
I The Waggle Taggle Gipsies
II The Three Ravens
III Begone, dull care
IV Early one morning

Igor Stravinsky
(1882-1971)

Circus Polka

Darius Milhaud
(1892-1974)

Suite Française
I Normandie
II Bretagne
III Ile de France
IV Alsace-Lorraine
V Provence

INTERMISSION

CONCERT BAND

Jeffrey Reynolds, conductor

Nicholas Rimsky-Korsakov Procession of Nobles (from Mlada)
(1844-1908)
Arr. Leidzen

John Weinzwieg
(b. 1913)

- Out of the Blues (1981)
- I Deep Blues
 - II Raging Blues
 - III Meditation Blues (1)
 - IV Jumpin' Blues
 - V Meditation Blues (2)
 - VI All Together Blues

Phil Nimmons
(b. 1923)

Skyscape (Sleeping Beauty and the Lions)

*Presentation of the Distinguished Service Award in Music Education to Phil
Nimmons by the Music Education Division
Announcement of the Noreen and Phil Nimmons Fund*

Eric Whitacre
(b. 1970)

- Ghost Train
- I The Legend of the Ghost Train
 - II At the Station
 - III The Motive Revolution
- Phil Nimmons – clarinet solo*

We gratefully acknowledge the generous lead donations to the Noreen and Phil Nimmons Fund from Yamaha Canada, St. John's Music and Long and McQuade Musical Instruments.

There will be a reception following the concert in the 3rd Floor lounge. All are welcome.

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Programme Notes

Smetana Fanfare

This piece for wind ensemble was commissioned by the San Diego State University for the 1984 Festival of Music honoring the Czech composer Bedrich Smetana. It was first performed on April 3, 1984 in San Diego by the SDSU Wind Ensemble, on the occasion of the centennial celebration of Smetana's death. This short work uses two excerpts from Smetana's symphonic poem *The Wallenstein's Camp*, completed in 1895 in Goteberg, Sweden, during his exile from Prague.

Armenian Dances

The Armenian-Soviet composer Aram Khachaturian is best known in North America as a composer of dazzling concertos and tuneful, exciting ballet scores. Armenian folk art and Oriental music and its instruments are his fields of authority, and although these influences permeate his musical atmosphere, the two *Dances* are the only works titled "Armenian." They were written originally for a Red Army cavalry band in 1943. The teacher who most influenced his ballet style was Nicholas Rimsky-Korsakov, whose *Symphony No. 19* was also written for a cavalry band. It has been adapted for North American wind band

instrumentation by Ralph Satz, a gifted American scholar and musician.

Old Wine in New Bottles

Gordon Jacob was born in London. He received his education from both Dulwich College and the Royal College of Music, earning a Doctor of Music degree in 1935. From 1926, he was a member of the faculty at the latter institution and taught counterpoint, orchestration, and composition. A long line of his composition students, including Malcolm Arnold, went on to successful careers. His orchestral and choral works include a ballet, concert overture, two symphonies, numerous concertos for wind and string instruments, many pedagogic works for piano and for chorus and a variety of chamber works, songs, and film music.

Jacob would write around 700 works between 1922 and his death at the age of 89. Several of these works have an Old English "folk" influence and made use of the wind band as the musical medium. Composed in 1960, *Old Wine in New Bottles* is a play on words, using four 'old' English folk songs of varying moods and orchestrating them for modern or 'new' instruments. The piece uses paired groupings of thirteen instruments (2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 2 horns, and 2 trumpets).

The first movement, "The Wraggle Guggle Gypsies," tells a story about a woman who leaves her home to join the gypsies in their life without responsibility. The husband then goes searching for her to bring her back, but in the end she has preferred traveling with the gypsies in the 'cold open field.' "The Three Ravens" is a hauntingly beautiful song about three ravens observing the scene of a slain Knight in a pasture and devotion of his Lady coming to him and carrying his body on her back to his grave. The stresses of life are dispelled and cast away through song in the third movement, "Begone dull care." Finally, "Early one morning" is the tale of a young maiden's sadness over the loss of her love. She laments, "Oh, don't deceive me, Oh, never

leave me, How could you use a poor maiden so!"

Circus Polka

Early in 1942 George Balanchine had a commission from the Ringling Brothers and Barnum and Bailey Circus for a ballet... for elephants. Balanchine contacted his friend, Igor Stravinsky, to write the music. Balanchine told Stravinsky he needed a polka. Stravinsky reportedly asked, "For whom?" "Elephants," Balanchine replied. "How old?" "Young." "If they are very young, I will do it," Stravinsky replied.

The *Circus Polka* was first performed by a circus band at Madison Square Garden starring, according to the program, "Fifty Elephants and Fifty Beautiful Girls in an original choreographic Tour de Force – Featuring Modoc, Premiere Ballerina." The New York Times reported that "Modoc the elephant danced with amazing grace, and in time to the tune, closing in perfect cadence with the crashing finale." The act was a great success and ran for 425 performances.

The piece is brief, light and charming, but at the same time full of the kind of harmonic language (simple chord progressions with "one note too many" added), which gives it a piquancy identifying it unmistakably with the composer. Stravinsky makes use of typical circus music sounds, such as thumping bass drum with cymbal or fleet piccolo lines, and frequently features the low brass, evoking images of ponderous elephants dancing. The work includes an enthusiastic quotation from Franz Schubert's *Marche Militaire*, which Stravinsky stated was "an absolutely natural thing" and concludes with a series of rousing off-beat "stamps."

~ Barbara Heninger

Suite Française

Darius Milhaud published 433 compositions, including symphonies, concertos, operas, ballets, string quartets (18), innumerable songs, and a large body of chamber music for widely varied combinations of instruments. He also composed music for films, plays, radio, and

TV. He often conducted his own music, frequently performed as a piano soloist, and recorded with major orchestras in North America and Europe.

Suite Française is probably the best known and most often performed of Milhaud's output for wind band. Upon receiving a commission from the Leeds Music Company in 1944 to write a work for band, Milhaud sent Madeleine, his wife (Milhaud was confined to a wheelchair for much of his adult life), to the University library at Berkley, California, to obtain a collection of French folk tunes. Milhaud's purpose was to present the music of different French provinces in the order they were liberated by the Allied forces. The composer provides the following notes about the work:

"The five parts of this suite are named after French provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the centre), Alsace-Lorraine, and Provence.

I used some folk tunes of these provinces. I wanted the young Americans to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture and murder, three times, to the peaceful and democratic people of France."

Suite Française was premiered by the Goldman Band in 1945. It is one of a relatively small number of wind band works that have been transcribed for orchestra, in which medium the New York Philharmonic first performed it. Milhaud himself conducted the work many times with American orchestras.

~ Stephen Miller

Procession of Nobles (Cortege) from Mlada: (Nicholas Rimsky-Korsakov, 1844-1908)

This exuberant fanfare was composed between 1889 and 1892 as part of the opera "Mlada". Based on a text from Slavic mythology, set on the coast of the Baltic Sea, and arranged for an enlarged orchestra, this opera was the first work of Rimsky-Korsakov's to show the influence of Richard Wagner, who affected so many composers of the time. Although the opera was a failure, audiences have enjoyed this symphonic offering since its first introduction. Rimsky-Korsakov created a suite of five numbers, of which the Procession is the last. The opening brass fanfare announces the entry of the nobility; the woodwinds provide the regal flourishes that embellish this work. The present transcription for symphonic band was prepared by Erik Leidzen for the famed Goldman Band.

Out of the Blues (John Weinzwieg, b Toronto, 1913) was commissioned by the U of T Concert Band and Wind Symphony. It was premiered in 1982 by the University of Toronto Wind Symphony. Six movements offer a symphonic portrayal of some of the many moods of the blues. Several instruments are featured, including clarinet, flute, trumpet, alto saxophone and trombone in a rather free conversation in "All Together Blues." The piece begins and ends with a duet between tuba and euphonium, setting the tone for a sparse, often subdued essay on the blues. John Weinzwieg, Professor Emeritus at the Faculty of Music, was founder of the Canadian League of Composers and taught at the University of Toronto from 1939 to 1978. He influenced many gifted Canadian composers including Harry Freedman, R. Murray Schafer, Norma Beecroft, Howard Cable and tonight's honoured performer and composer, Phil Nimmons.

Weinzwieg's extensive repertoire is marked by clear, clean textures, lucid form and rhythmic drive. His works have been widely performed in Canada and abroad by the Canadian Brass, Orford Quartet, Yehudi

Menuhin, Seiji Ozawa and Zubin Mehta. In 1974 he received the Order of Canada and in 1981 the Molson Prize of The Canada Council.

Skyscape (Sleeping Beauty and the Lions) (Phil Nimmons, b Kamloops, BC, 1923) was composed for the Ontario Arts Council's "Canada Band Project." Premiered at Expo '86, the composition weaves jazz and classical influences to create an atmospheric portrait of Vancouver's urban and mountain scenes. This music reflects the breadth and depth of musical experience of Mr. Nimmons, tonight's honoured award recipient and soloist.

Ghost Train Trilogy (Eric Whitacre b 1970) Whitacre composed this work between 1993 and 1995. The first movement was intended to stand alone, and in it Whitacre sought to "capture...the spirit...of the legend of the

Ghost Train, a supernatural machine that roars out of the night through forgotten towns and empty canyons." The first performance of the complete Trilogy was in 1995. In the second movement, "At the Station," we hear the train come to a stop and the passengers depart. In its sentimental and bluesy mood many feelings associated with train travel can be invoked. In this performance we feature Phil Nimmons as clarinet soloist, as we take advantage of the opportunity for improvisation afforded by the composer. The last part, "The Motive Revolution," refers to the era of expansion of railroads, between 1850-1875, which opened up the continental U.S. With this title, Whitacre also is alluding to his cyclical motivic treatment throughout the movement. In his words, "The Train blazes across the countryside, moonlight glistening off its dark steel...[in]...heroic tribute to these machines and the people who worked them."

Biographies

Denise Grant conducts the Wind Ensemble, coordinates the graduate wind conducting program, and teaches courses in conducting and music education at the University of Toronto, where she has earned a reputation for her innovative programming and sensitive interpretation of a wide variety of works. She earned her Ph.D. at the University of Minnesota where she studied conducting with Craig Kirchhoff.

Dr. Grant was formerly the director of bands at the University of Regina and was an instrumental music teacher with the Halifax (NS) Regional School Board for eight years. Ensembles under her direction regularly performed and won critical acclaim at national and international festivals and venues. She is a strong advocate for music education and her professional activities attest to her dedication to school band programs. Dr. Grant maintains an active schedule as a guest conductor and adjudicator across Canada.

As a saxophonist, Dr. Grant has performed a wide body of music ranging from chamber music to jazz. She is a former

member of the Scotia Winds Saxophone Quartet, performing regularly in the Maritimes and garnering praise for their interpretations of diverse works. Currently, she performs with the University of Toronto Faculty Saxophone Quartet.

Dr. Grant has professional affiliations with the College Band Directors National Association, Music Educators National Conference, Canadian Music Educators Association, and the Canadian Band Association (CBA). In addition, she serves as the National Chairperson for Canada to the World Association of Symphonic Bands and Ensembles. She has had articles published in several journals and is the founding editor of the new national journal for the CBA, *Canadian Winds*.

David Moulton is a conducting student pursuing his Master's Degree in Wind Ensemble Conducting at the University of Toronto Faculty of Music. As a student of Denise Grant, David regularly assists in conducting the Concert Band and Wind Ensemble. Last year, he co-conducted the

University Brass Band with Cameron Walter, the Associate Dean. This year, he is the conductor of the 10-piece brass ensemble.

David earned his Bachelor of Music Education at the University of Toronto, performing on both the euphonium and trombone. He also completed his Bachelor of Education at the Ontario Institute for Studies in Education.

David has performed with the Toronto Wind Orchestra, Intrada Brass, the Band of the Ceremonial Guard, and the Toronto-based trombone choir Slide-Rule. In addition, he has been a member and soloist with the Canadian Staff Band of the Salvation Army and the University of Toronto Concert Band. Currently, David is the music director of the Mississauga Temple Band.

Jeffrey Reynolds has taught at the Faculty of Music since 1982. Prior to that he held positions as trumpeter with several orches-

tras, including the Victoria Symphony, the Orchestra of the Royal Winnipeg Ballet and the Stratford Festival Orchestra. He still works as a freelance performer in both the classical and commercial fields, appearing with the Hamilton Philharmonic, Kitchener-Waterloo Symphony, Canadian Opera Company and the Hannaford Street Silver Band, to name a few. Currently he is the Assistant Coordinator of the Performance Division, coaching chamber music and lecturing in music education and jazz history as well as maintaining a trumpet studio. He received his M.M. in Trumpet Performance from the University of Victoria and his Ph.D in the Philosophy of Music Education from the University of Toronto. Dr. Reynolds adjudicates at music festivals across the country and contributes articles and reviews to several journals. He is also the trumpet instructor and Assistant Music Director of the National Music Camp of Canada.



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Denise Grant, conductor

SCHUMANN New England Triptych
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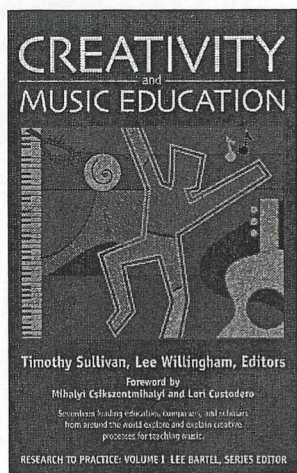
*Where Great
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Honoring PHIL NIMMONS

Phil Nimmons is a legend in his own time and unique in Canada as a performer, composer, educator, clinician and artistic director of music programs. After graduating in pre-Medicine at the University of British Columbia, Phil made an early career move when he accepted a scholarship to study at the Juilliard School of Music in New York. Later, he did post-graduate studies with composer John Weinzwieg at the University of Toronto. Phil is a founding member of the Canadian League of Composers and also founded, with Oscar Peterson and Ray Brown, the Advanced School of Contemporary Music in the 1960s. Phil was the first artistic director of summer jazz programs at the Banff School of Fine Arts, University of Toronto, York University, Courtney Youth Music Centre, and others. He was involved in the New West Jazz Clinic, introduced the jazz program at the University of Western Ontario, is an inspired adjudicator with MusicFest Canada and a popular clinician for Yamaha Music Canada. Phil has taught at the Faculty of Music, University of Toronto for over 20 years. He influenced the inauguration of the U of T Jazz Studies Program and is currently its Director Emeritus.

Phil is a prolific, multimedia composer of original contemporary classical and jazz compositions and an arranger of music written for stage, television, radio, theatre and film. He recorded extensively in the 1960s and 1970s with *Nimmons 'N' Nine* and the larger *Nimmons 'N' Nine Plus Six* on Verve, RCA and Sackville labels. His recently released double CD published by Sackville Records is a compilation of earlier jazz classics (*The Atlantic Suite*, *Suite P.E.I.*) and *Tributes*.

Phil has always been recognized by his peers and students for his tremendous contributions to jazz in Canada. In November 2002, Phil was awarded the Governor General's Performing Arts Award for lifetime artistic achievement. In January 2001 he became the first non-American to be inducted into the Jazz Educators Hall of Fame, organized by the International Association of Jazz Educators. The first recipient of the Toronto Arts Award for Creative Excellence in Music, his formal awards also include the Juno Award, Jazz Reports awards for clarinet performance, and others. Canada officially acknowledged Phil's work in 1994 when he was made an Officer of the Order of Canada and a member of the Order of Ontario. He was cited for "his significant contribution to the cultural life of Canada...and for being largely responsible for bringing jazz into the mainstream of music in Canada through radio performances, concerts, workshops and classrooms." As a clarinetist, composer, bandleader and teacher, he has contributed to the success of established musicians and influenced the careers of generations of younger musicians.



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Robert Tite, *alto*
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Bassoon

Sandy Oh
Rebecca Sajo

Saxophone

Mark Laver, *alto*
Patrick McGraw,
baritone
Trent Rescheny, *tenor*
Rebecca Simpson,
alto

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Ryan Baker
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Euphonium

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Tuba

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Tina Chen
Shannon Emmett
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Cynthia Michalak
Amy Nathan
Alia O'Brien
Eun-Ji Park
Jennifer Pigott,
piccolo
Martin Walker

Bassoon

Verity Li
Graham McDonough

Saxophone

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Claire Arthur, *tenor*
Kayla Garrett, *alto*
Keith Johnson, *alto*
Rebecca Simpson,
alto
Emily Williams,
baritone

French Horn

Jason Austin
James Gass
Adam Gaw
Charissa West

Trombone

John Paul Brown,
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Jacqueline Simpson
Darren Wright

Euphonium

Steve Franks

String Bass

Brian Liberty

Percussion

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